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the San Jose Stamp
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USPS during COVID-19?

This article is up to date as of April 14, 2020. We will update as we are able, but for the most recent information, please visit usps.com.

What do I need to know about the United States Postal Service in the time of COVID-19?

The United States Postal Service is an essential part of our country's infrastructure and remains open with minimal disruptions to its service. In order to protect its customers and employees, the USPS is taking the following safety measures:

1. Sourcing and distributing supplies of masks, cleaning products, and gloves to its 30,000+ local post offices for employee use.
2. Minimizing person-to-person contact in retail and mail-processing facilities by means of sneeze/cough guards, floor tape, and signs.
3. Reinforcing proper social distancing behaviors; eliminating signing requirements for Mobile Delivery.
4. Educating and updating employees with latest CDC guidance and instructions.
5. Updating paid sick leave policies.
6. Working locally to adapt specific operational plans within communities to ensure that the postal service can continue to serve all people.

Is there evidence that COVID-19 is being spread through mail?

In short, no. According to the CDC, World Health Organization, and U.S. Surgeon General, there is no evidence currently that COVID-19 is spread through the mail.

The USPS is acting upon the advisement of the CDC and WHO; according to the World Health Organization, "the likelihood of an infected person contaminating commercial goods is low and the risk of catching the virus that causes COVID-19 from a package that has been moved, travelled, and been exposed to different conditions and temperature is also low." Additionally, according to the CDC, "in general, because of poor survivability of these coronaviruses on surfaces, there is likely very low risk of spread from products or packaging that are shipped over a period of days or weeks at ambient temperatures. Coronaviruses are generally thought to be spread most often by respiratory droplets."

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San Jose Stamp Club

APS Chapter 0264-025791

Founded 1927, Club show since 1928

May 2020

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Club Blog & Website

Blog Updates No Activity

Website Updates

April 2020 newsletter uploaded

Remember the dates!

President's Message

Quarantine: Wow! When it first started, I never thought this lock down would last so long. Oh well, we are doing what we need to do to get a handle on this crisis. I've talked to many of you and happy to report that everyone I talked to was healthy and doing well. Not one of you complained of being bored as well have many more stamps than we could ever complete "collecting" in a lifetime of quarantine.

I'm happy to report than my own collection is in much better shape than it has been in years. However, I'll need the quarantine to last much longer to get fully caught up! I've gotten much of back-of-the-book material, but my modern material needs lots of attention.

If anyone has something share about their collecting during this pandemic, your input is welcome. We'd love to hear it, really because, yes, we're that bored!

New Member: We have a new member: Margarete Miller. Many of us have already met her as she has attended several meetings and hosted a Christmas craft project at our annual party a couple of years ago. She is a highly creative person and has done wonderful things with a variety of materials. We showed some of her items in a frame at Filatellic Fiesta. I've been giving her lots of

damaged stamps and other old material. I look forward to working with her on creative collecting going forward.

Club Inventory: I've been spending a lot of time is integrating sorted stamps into our club's inventory. This accumulation started as resource for our youth programs. It has now evolved into a wonderful resource for club members. The ability to move many thousands of stamps out of "miscellaneous worldwide" and into country sorted stamps is largely thanks to John Kochever being a sorting machine. He has taken many big boxes of random stamps and returned many glassines of sorted stamps.

While many stamps are "ordinary" and probably already in many collectors albums, there are some nice and uncommon ones as well. The club has been blessed to occasionally receive donations that have above average stamps.

I encourage everyone to check out what is available. For stamps you want to keep, I suggest a donation to the club for about 25% for most stamps and a little more for better stamps. It would be a nice favor if you could also return the inventory in a more organized manner than when you got it. Anybody who would like to look through an inventory, just let me know and we work out something to keep us all safe.

Once we get out of this pandemic, it is my hope that we can create events to promote the hobby and recruit new club members. It is my expectation that having an inventory of stamps will encourage people to join as they can get their collection off to a good start. I don't expect this to compete with professional dealers in organization or depth of material. When we've gotten donations of better material, I've often offered it to our dealer members first.

Going Forward: I don't know when we'll be able to have club meetings in person again. All we can do is keep safe and stay in touch with each other. I'll keep in touch with the SJ Library about when the Community Room will reopen.

It is still a waiting game to determine if we'll be able to hold Filatellic Fiesta. I hope to have a clearer picture in the next few months. At this moment, we are still in limbo. Naturally, I'll be in touch as soon as we know anything.

Stay safe and please stay in touch,

Brian

Do It Yourself Cover Expertisation

It has been my experience that a simple process readily exposes the majority of fake covers. If you ask yourself the right questions regarding a cover or folded letter, the answers often lead to conclusions that either reveal it as a fake, or support its authenticity.

The steps in the process of determining fake covers and the questions to be asked are basic and simple. It is almost as if you are inside the cover trying to understand what is happening to you.

To begin with, what is the actual date or probable period of the cover? Sometimes no precise date is available from a date stamp, a dateline, the contents or a docketing indication. If all of these are unavailable, the period can still be narrowed down by determining the period of usage of the stamps, the postal rate indicated and any other markings that appear on the cover. Narrow down the period during which the cover could have been used as much as possible. Subsequent steps in establishing the authenticity will rely heavily on accurately determining this period.

The next step is to determine if all aspects of the cover are internally consistent with the date or period established. The paper, the ink, the stamps, the markings, even whether the item is an envelope or a folded letter, should all be consistent with the period of use you have established.

Where did the item originate, and where was it sent? Determine if the cover is consistent with the kinds of mail service and the usual methods of handling mail between these two points during the period you have established.

Sometimes the point of origin is unknown, as is frequently the case with steam, route agent and other classes of mail. Even if you do not know the exact point of origin; you can usually determine the most likely area or region of origin. Contents, if present, can often provide useful clues by internal references.

The address may hint at the origin. A letter addressed simply to a town will usually have originated in the same state or territory. Letters sent from abroad to the United States are usually so inscribed, while those originating within the country seldom are.

If the letter was forwarded, returned or not delivered as originally addressed, try to determine why this may have been the case. If the letter is from a known correspondence, comparing the stamps and markings with others found in the same correspondence may prove fruitful.

Some items, such as ship and steamship usages almost invariably originated at a point different from that at which they entered the government mails. They may have been carried by an independent mail carrier, a ship captain, a friend, or by any other method of private carriage.

Attempt to determine what other kind of service may have been involved. This may be signaled by non-government rates or pencil notations on the cover which may indicate handling by an express service or something as simple as a "favored by" notation indicating private carriage.

For the period, the method of handling, the point of origin and the destination of the cover, what should the postal rates have been? Prepayment in whole or part was mandatory for some items and impossible for others. Knowing which is the usual, as well as noting the presence of stamps or paid markings on a cover, becomes an important part of the evidence

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In the early adhesive period not all prepayment was by adhesive postage stamps. Some mail went to those who had the privilege of receiving it free, or part of the postage free. Also mail could be prepaid by combination of stamps and cash.

Determining the correct rate for a given item is crucial. Although there were errors by postal clerks, especially where calculations were complicated by compound rates, the vast majority of covers are correctly rated. Overpayments, however, occur frequently in mail to foreign countries especially when different rates applied to different routings and a sender may have paid the higher rate to make sure that the cover would be sent by the first opportunity no matter what the routing.

Were postage stamps required, optional or exceptional during the period for the type of service the item received? Some early stamps were limited in the kinds of mail they could prepay. This information can be important in learning whether a cover is genuine.

If a cover with a postage stamp was sent during a period when the use of stamps was optional, check to ensure that its markings are consistent with stamp use rather than postage due. Markings on a stamped cover that would appear on it if it were posted without a stamp should have a plausible explanation. Otherwise, they suggest that it is a stampless cover to which a postage stamp has been fraudulently added to increase its apparent value.

If stamps were required during the period indicated by a cover that lacks stamps paying the full rate, check for signs that a stamp has been removed or has accidentally come off. Some such covers originated at U.S. territorial post offices, where stamps were often unavailable, and may have been prepaid in cash rather than stamps.

Does the item bear markings consistent with its usage? It should be possible to account for all rate markings and hand stamps on a cover. Date stamps should reflect a logical or explicable progression from the cover's point of origin to its destination.

The markings on the cover should match other known genuine examples in appearance. The inks of the markings should match as well. Cancellations and other postal markings are subject to alteration. They can also be fraudulently added to an item carried outside of the government mails.

If possible, check to see that markings applied at the same post office are consistent with other known genuine examples of the period. For example, some offices routinely used one color of ink for the postmark and another for the cancellation. If both are in the same color, check to see if the inks match. If the stamp is tied by the cancel to the cover, check to see whether the tie has been enhanced or added.

Has the item been altered in any way that might conceal manipulation? If a dateline has been removed, or differs from the remainder of the contents, determine if the markings on the cover could be explained by a different point of origin than the apparent one. Sealing a cover closed also sometimes hides repairs.

Finally, has a consistent and logical explanation been developed for the markings on the item? If any inconsistencies exist it is always possible that they can be explained by starting over in your analysis with a different assumption.

Assume, for example, that a different stamp was originally on the cover, or that the cover was originally a stampless cover. If either premise explains all the markings, you may have good reason to suspect fakery.

If there is more than one logical explanation for the item, carefully review the rates and regulations of the period. If that fails, you may seek information about additional or similar covers that would tend to favor one explanation.

If you go through these steps on several troublesome covers, you will find that you have spent a lot of time reading and studying postal laws and regulations. The more you know about these, the less likely you are to be deceived. Proper reference materials will make your task easier.

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1932 - Washington Bicentennial Postage Stamps by Kenneth Perry

In cooperation with the National Celebration of the Two Hundredth Anniversary of the birth of George Washington, the United States Post Office Department authorized a special series of 12 postage stamps in denominations of ½ cent to 10 cents, inclusive, to be kept on sale throughout the anniversary period in lieu of the regular series of stamps.

The year 1932 marked the 200th anniversary of the birth of George Washington. A wide variety of events celebrating this bicentennial was planned throughout the nation and the Post Office planned a series of stamps to commemorate the anniversary as well. Early ideas had the series being a set of bi-colored large frame pictorial stamps including among other things, Washington's home at Mt. Vernon, the crossing of the Delaware, Washington at Valley Forge, George and Martha Washington, Washington on horseback, the U.S. Capitol, Washington's tomb, the Wakefield, Virginia homestead where Washington was born, the inauguration of Washington, Washington resigning his commission and the Washington monument. This may have led to a very attractive set of commemorative stamps had the concept of using various portraits of Washington not won out.

In another early proposal, the Postmaster suggested an issue of as many as eighteen stamps through the \$5 value, most likely to replace the Series of 1922 designs. Congress even got into the act with a bill proposing that all postage stamps issued in the United States and its possessions for the entire year of 1932 would bear the portrait of Washington. The bill never passed.

Ultimately the stamps were issued in single colors in the same size as the regular issues, most certainly as a cost-cutting measure, after all 1932 was in the heart of the Great Depression.

It was no accident that the two cent stamp bears the popular Gilbert Stuart portrait, the same portrait, although reversed, as the one that appears on the one dollar bill. The two cent was the most common stamp, being the rate for the first class letter.



2¢ - The likeness of Washington by Gilbert Stuart from a painting made at Germantown, Pa., in 1796, known as the Atheneum portrait, the original of which is now in the Boston Museum of Fine Arts. (4,222,198,300 issued)

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GILBERT STUART

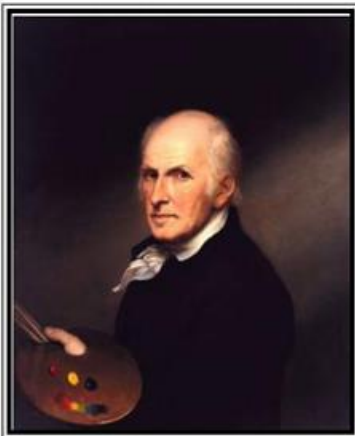
Likely America's best-known portrait painter, Gilbert Stuart is difficult to track biographically because so many parts of his life have been embellished or cloaked by his biographers who have romanticized the life of this man so associated with the portraits of George Washington. And he also told untrue, embellished stories about himself. Stuart was, in fact, a temperamental, hard-living man who lived way beyond his means, which left him and his family in impoverished circumstances.

Gilbert Stuart was one of 18th century America's master portrait artists. Stuart is best known for his portrait of George Washington, which has been the identifiable image on the U.S. dollar bill for over a century. This image has also appeared on U.S. postage stamps.

Gilbert Stuart was born on December 3rd, 1755, in Saunterstown, Rhode Island. He was the third child of a Scottish immigrant. Stuart's father, in a joint venture with two other local businessmen, established the first snuff mill in the colonies. Stuart lived at the birthplace until he was seven years old, when his family moved to Newport, Rhode Island. It was while living in Newport that Gilbert first showed promise as a great painter.

In his early teenage years, Gilbert traveled to London to study painting while apprenticed to the great American artist Benjamin West and later as a student of Joshua Reynolds. On his return from London, Stuart lived in Philadelphia, New York, And Washington D.C., earning a reputation as a fine portrait artist. During his lifetime, Gilbert painted over a thousand portraits. They included Presidents Adams, Jefferson, Madison, and Monroe as well as war heroes and many other socially prominent men and women.

Gilbert Stuart eventually settled in Boston, Massachusetts where he died on July 9th, 1828 at the age of 72.



CHARLES WILSON PEALE

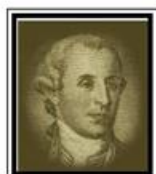
Charles Wilson Peale was born in Chester, Queen Anne's County, Maryland, the son of Charles Peale and his wife Margaret. In 1749 his brother James Peale (1749-1831) was born. Charles became an apprentice to a saddle maker when he was thirteen years old. Upon reaching maturity, he opened his own saddle shop; however, when his Loyalist creditors discovered he had joined the Sons of Liberty, they conspired to bankrupt his business.

Finding that he had a talent for painting, especially portraits, Peale studied for a time under John Hesselius and John Singleton Copley. Friends eventually raised enough money for him to travel to England to take instruction from Benjamin West. Peale studied with West for two years beginning in 1767, afterward returning to America and settling in Annapolis, Maryland. There, he taught painting to his younger brother, James Peale, who in time also became a noted artist.

Peale's enthusiasm for the nascent national government brought him to the capital, Philadelphia, in 1776, where he painted portraits of American notables and visitors from overseas. His estate, which is on the campus of La Salle University in Philadelphia, can still be visited. He also raised troops for the War of Independence and eventually gained the rank of captain in the Pennsylvania militia by 1777, having

participated in several battles. While in the field, he continued to paint, doing miniature portraits of various officers in the Continental Army. He produced enlarged versions of these in later years. He served in the Pennsylvania state assembly in 1779-1780, after which he returned to painting full-time.

He is probably best known for his portraits of George Washington. The first time Washington ever sat for a portrait was with Peale in 1772, and there would be six other sittings; using these seven as models, Peale produced altogether close to 60 portraits of Washington. In January 2005, a full length portrait of "Washington at Princeton" from 1779 sold for \$21.3 million dollars - setting a record for the highest price paid for an American portrait.



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½¢ - The likeness of Washington taken from a miniature painted by Charles Wilson Peale in 1777, the original of which is in the Metropolitan Museum of Art. (87,969,700 issued)

1½¢ - The likeness of Washington modeled from a painting known as the Virginia Colonel made at Mount Vernon in 1772 by Charles Wilson Peale, the original of which is now in Washington and Lee University. (304,926,800 issued)

3¢ - The likeness of Washington in the uniform of a general with cocked hat reproduced from a portrait by Charles Wilson Peale painted at Valley Forge in 1777. The original portrait is now in the State Normal School at West Chester, Pa. (456,198,500 issued)

5¢ - The likeness of Washington from a painting by Charles Wilson Peale made in 1795, and now in the possession of the New York Historical Society. (170,565,100 issued)



ANTOINE HOUDON

Born at Versailles in 1741 (March 20, 1741 – July 15, 1828), Antoine Houdon received the best academic education available to a young sculptor and won the Prix de Rome in 1761. While in Italy he showed an unusual interest in anatomical studies, creating his famous figure of L'Ecorché, or flayed man, during his stay at the Académie de France. Although trained to work for the French court, Houdon became the preferred sculptor of leaders of the Enlightenment, especially Frédéric Melchior Grimm (1728-1807) and Denis Diderot (1713-1784). Through them he received commissions from foreign patrons. He traveled to the German court of Saxe-Gotha twice in the early 1770s and later worked for the court of Catherine II of Russia.

It was, however, with his famous bust of Denis Diderot (1713-1784), exhibited at the Salon of 1771, that Houdon's career as a portrait sculptor was launched. He was to portray most of the great intellectual, military, and political figures of the Enlightenment in France and in the United States. He was to revolutionize portraiture, rendering his sitters with a remarkable degree of physical accuracy (often using either life or death masks) and with extraordinary psychological insight. Houdon's real genius lay in his capacity to show the individual as a whole.



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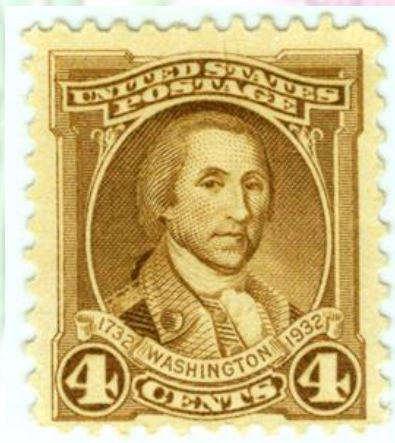
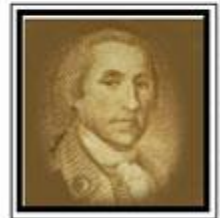
May 2020



1¢ - Reproduction of the profile bust of Washington by Jean Antoine Houdon made in 1785 and now in Mount Vernon. 265,555,100 issued)

Charles Peale Polk, (March 17, 1767 – May 6, 1822), was a renowned American portrait painter and the nephew of artist Charles Willson Peale.

Polk was born in Annapolis, Maryland, to Elizabeth Digby Peale and Robert Polk. At age eight or ten (sources vary on the exact age), after being orphaned, he was sent to Philadelphia to live with his uncle and study art. By the time he was in his twenties, Polk was advertising himself as a portrait artist in Baltimore newspapers. He was apparently not at all successful since he returned to Philadelphia within a matter of a couple years, advertising his services as a house and sign painter. But he continued his artistic pursuits, and by 1800 he had opened exhibitions in Baltimore. In 1800, he held government office in Washington, D.C. at the National Gallery of Art. Polk's earliest paintings were copies of his uncle's originals and he was highly dependent on his uncle's training and guidance. He continued to make copies of many paintings including his own. It is said that he produced fifty-seven reproductions of his George Washington portrait. He was commissioned to do thirty five paintings and this was his largest group of works from any period. Ultimately, he took up life as a farmer in Virginia two years before his death.



4¢ - The likeness of Washington taken from a painting by Charles Willson Peale. The painting was donated to the National Portrait Gallery by its former owner, Mr. William Patten, Rhinebeck, N.Y. (151,201,300 issued)

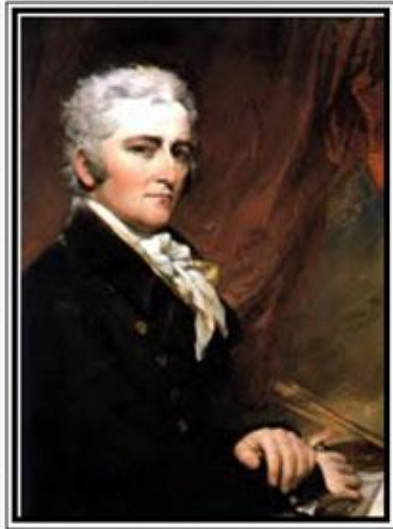
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JOHN TRUMBULL

John Trumbull was born in Lebanon, Connecticut, to Jonathan Trumbull, who was Governor of Connecticut from 1769 to 1784. He entered the 1771 junior class at Harvard University at age fifteen and graduated in 1773. Due to a childhood accident, Trumbull lost use of one eye, which may have influenced his detailed painting style.

As a soldier in the American Revolutionary War, Trumbull rendered a particular service at Boston by sketching plans of the British works, and witnessed the famous Battle of Bunker Hill. He was appointed second personal aide to General George Washington, and in June 1776 deputy adjutant-general to General Horatio Gates, but resigned from the army in 1777.

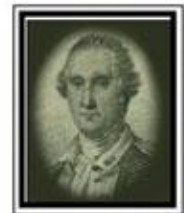
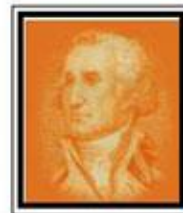
In 1780 he traveled to London where he studied under Benjamin West, who suggested to him that he paint small pictures of the War of Independence and miniature portraits, of which he produced about 250 in his lifetime.

In 1785 Trumbull went to Paris, where he made portrait sketches of French officers for The Surrender of Cornwallis, and began, with the assistance of Jefferson, Declaration of Independence, well-known from the engraving by Asher Brown Durand. This latter painting was purchased by the United States Congress along with his Surrender of General Burgoyne,

Surrender at Yorktown, and Washington Resigning his Commission, and these paintings now hang in the United States Capitol. Trumbull's own portrait was painted by Gilbert Stuart and by many others.

Trumbull was appointed president of the American Academy of Fine Arts, a position he held for nine years, from 1816 to 1825, though he did not get along with the students, and his skills declined. Eventually by 1825, his lack of support for the students led to the down fall of the Academy with the students rebelling and founding the National Academy of Design. He published an autobiography in 1841.

He died in New York City at the age of 88. He was originally interred (along with his wife) beneath the Art Gallery at Yale University that he had designed. In 1867, his collection, and the remains, were moved to the newly built Street Hall.



6¢ - Representing Washington in the uniform of a general reproduced from a painting by John Trumbull in 1792, now in Yale University. (111,739,400 issued)

7¢ - The portrait painted by John Trumbull in 1780, the original of which is now in the Metropolitan Museum of Art. (83,257,400 issued)

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Charles Balthazar Julien Févret de Saint-Mémin was born in France in 1770. He served as an officer in the French Army, and was exiled after the French Revolution. When he arrived in the United States in 1793, he began to teach himself the arts of engraving and painting, producing some views of New York City as early as 1794. His first work was published in 1796, the year he began a portrait business with Thomas Bluget de Valdenuit, a fellow Frenchman. The two utilized the physiognotrace, a device whereby a sitter's profile was traced by a bar, and a pantograph, with a piece of chalk attached to its end, drew the same profile in a smaller dimension onto a piece of paper. Details were then added to the outline drawing. Another pantograph was used to trace the drawing and produce a continuous line engraving on a copper plate. Saint-Mémin then utilized a roulette, a tool of his own invention, to produce shading on the engravings.

He left New York in 1798, and traveled down the east coast of the United States, with stays in Philadelphia, Baltimore, Washington, Richmond, and Charleston. In 1810, Saint-Mémin returned to France, effectively ending his portrait business. He returned briefly to America, but moved to France in 1814, where he lived until his death in 1852. During his stay in America, Saint-Mémin drew a total of more than 900 portraits and engraved more than 800 of these.



William Lewellin Williams (1727 - 1791) was an American painter. He was born in Caerphilly, Wales. He began residing in Philadelphia around 1747 and afterwards in New York City before returning to England about 1780, where he died in Bristol in the Merchants' and Sailors' Almshouse.



8¢ - The profile bust portrait of Washington facing to the left, reproduced from a crayon drawing made from life by Charles Balthazar Julien Févret de Saint-Mémin at Philadelphia in 1798. (96,506,100 issued)

9¢ - The likeness of Washington modeled from a pastel portrait in the possession of the Masonic lodge of Alexandria, Va., for whom it was drawn from life by W. Williams in 1794. (75,709,200 issued)

10¢ - The portrait of Washington taken from a painting by **Gilbert Stuart** in 1795, now in the possession of the Metropolitan Museum of Art in New York City. (147,216,000 issued)

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George Washington (February 22, 1732 – December 14, 1799) served as the first President of the United States of America (1789–1797), and led the Continental Army to victory over the Kingdom of Great Britain in the American Revolutionary War (1775–1783).

The Continental Congress appointed Washington commander-in-chief of the American revolutionary forces in 1775. The following year, he forced the British out of Boston, lost New York City, and crossed the Delaware River in New Jersey, defeating the surprised enemy units later that year. As a result of his strategy, Revolutionary forces captured the two main British combat armies at Saratoga and Yorktown. Negotiating with Congress, the colonial states, and French allies, he held together a tenuous army and a fragile nation amid the threats of disintegration and failure. Following the end of the war in 1783, Washington retired to his plantation at Mount Vernon, prompting an incredulous King George III to state, "If he does that, he will be the greatest man in the world."

Dissatisfied with the Articles of Confederation, he presided over the Philadelphia Convention that drafted the United States Constitution in 1787. Washington became President of the United States in 1789 and established many of the customs and usages of the new government's executive department. He sought to create a great nation capable of surviving in a world torn asunder by war between Britain and France. His unilateral Proclamation of Neutrality of 1793 provided a basis for avoiding any involvement in foreign conflicts. He supported plans to build a strong central government by funding the national debt, implementing an effective tax system, and creating a national bank. Washington avoided the temptation of war and began a decade of peace with Britain via the Jay Treaty in 1795; he used his prestige to get it ratified over intense opposition from the Jeffersonians. Although never officially joining the Federalist Party, he supported its programs and was its inspirational leader. Washington's farewell address was a primer on republican virtue and a stern warning against partisanship, sectionalism, and involvement in foreign wars.

Washington is seen as a symbol of the United States and republicanism in practice. His devotion to civic virtue made him an exemplary figure among early American politicians. Washington died in 1799, and in his funeral oration, Henry Lee said that of all Americans, he was "first in war, first in peace, and first in the hearts of his countrymen." Washington has been consistently ranked by scholars as one of the greatest U.S. Presidents.

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But can't I catch COVID-19 from a letter carrier?

The USPS has implemented changes to encourage unwell employees to stay home: "Our leave policies [have been updated] to allow liberal use of leave and to therefore give our employees the ability to stay home whenever they feel sick, must provide dependent care, or any other qualifying factor under the Families First Coronavirus Response Act. We have entered into agreements with our unions to provide 80 hours of paid leave to non-career employees for issues related to COVID-19, and have expanded the definition of sick leave for dependent care for covered employees to deal with the closures of primary and secondary schools across the country."

These measures, in addition to the social distancing behaviors reinforced for letter and package deliveries, are intended to reduce the likelihood that you will come in contact with a COVID-19-infected person, keep employees safe, and ensure that the mail can continue to move.

Is Congress going to keep funding the USPS?

On March 27, 2020, the USPS released the following statement on the Congressional Stimulus Package. "The United States Postal Service appreciates the inclusion of limited emergency borrowing authority during this COVID-19 pandemic. However, the Postal Service remains concerned that this measure will be insufficient to enable the Postal Service to withstand the significant downturn in our business that could directly result from the pandemic. Under a worst case scenario, such downturn could result in the Postal Service having insufficient liquidity to continue operations.

"The Postal Service continues to provide an essential public service in the midst of this pandemic. As recently as January of this year, the National

Security Council identified the delivery of postal services as a "critical government service" necessary during times of crisis, and the Department of Homeland Security earlier this month identified "postal and shipping workers" as essential to critical infrastructure.

"As Americans are urged to stay home, the importance of the mail will only grow as people will need access to communications and essential packages such as prescription drugs and other necessities. This is particularly true in rural and other areas, where the Postal Service may be the only affordable delivery provider available to fulfill the needs of these communities. In addition, the population most at-risk from the Coronavirus, people over the age of 65, is also the least likely to be using the internet or other technology to access information.

"As the Postal Service continues to spend resources in response to this crisis, the national decline in economic activity has led to a rapid drop in mail volumes and a significant loss in needed revenues, which puts our ongoing ability to provide our vital federal service at risk. We will continue to work with policymakers in the months ahead to ensure that Americans have access to the mail during this critical time in our nation's history."

Why is the United States Postal Service important?

At the American Philatelic Society, we appreciate more than most the essential role of the United States Postal Service in our country. The USPS is the great equalizer, allowing anyone to send mail at the same rate, no matter how far or how rural the destination. Plus, yes, we love stamps.

Continued on next page

Can I send or receive mail to another country?

International mail is still coming into the country without interruptions. However, several countries around the world have suspended international mail from entering due to an inability to process and deliver mail; a full list of the countries affected by temporary service suspensions is available on the USPS website.

The USPS notes: "Please do not attempt to send an item addressed to any of the affected countries. If you do, the item will be returned to you."

The most recent update, from April 10, 2020, reads as follows: "The Postal Service will temporarily suspend international mail acceptance to destinations where air and sea transportation is unavailable due to widespread cancellations and restrictions into the area. Customers are asked to refrain from mailing items addressed to any of the following countries, until further notice." Please regularly check the USPS Service alerts; many countries' status changes daily.

Is my local post office still open? Will I continue to receive mail?

The USPS keeps an updated list of regional post office closures due to COVID-19, organized by state. The USPS offers many ways for customers to continue sending and receiving mail safely. For example, you can order postage and shipping supplies online, learn about your local post office's hours of operation and updates online, schedule a specific time for package pick-up, and more.

My business involves sending and receiving mail and packages? What should I do?

For businesses with mail operations that are affected by COVID-19, the USPS encourages you to reach out to your local post office representative.

Can I mail my mom my extra hand sanitizer?

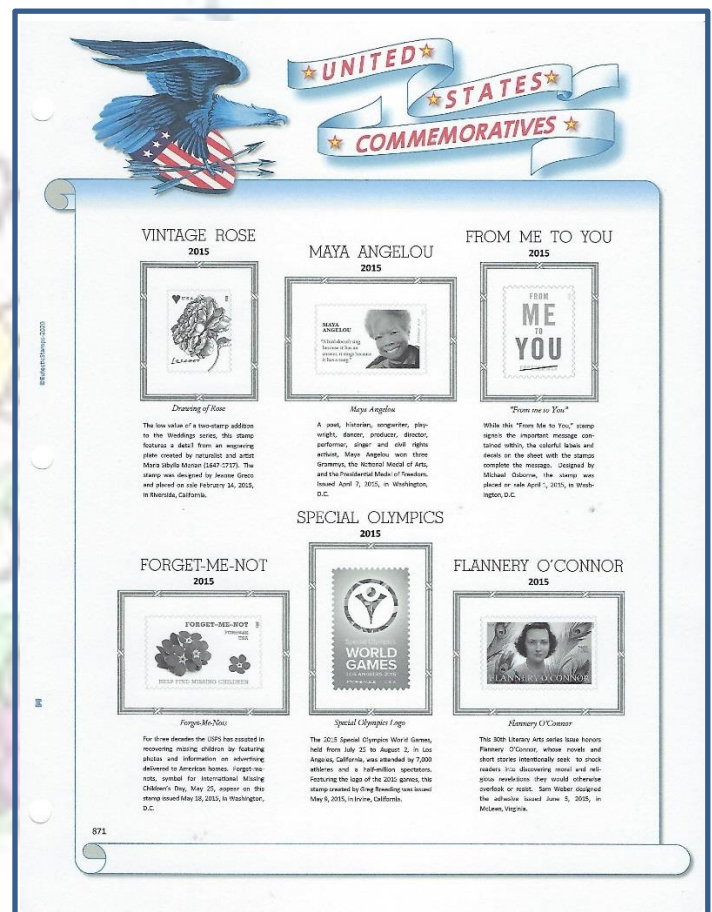
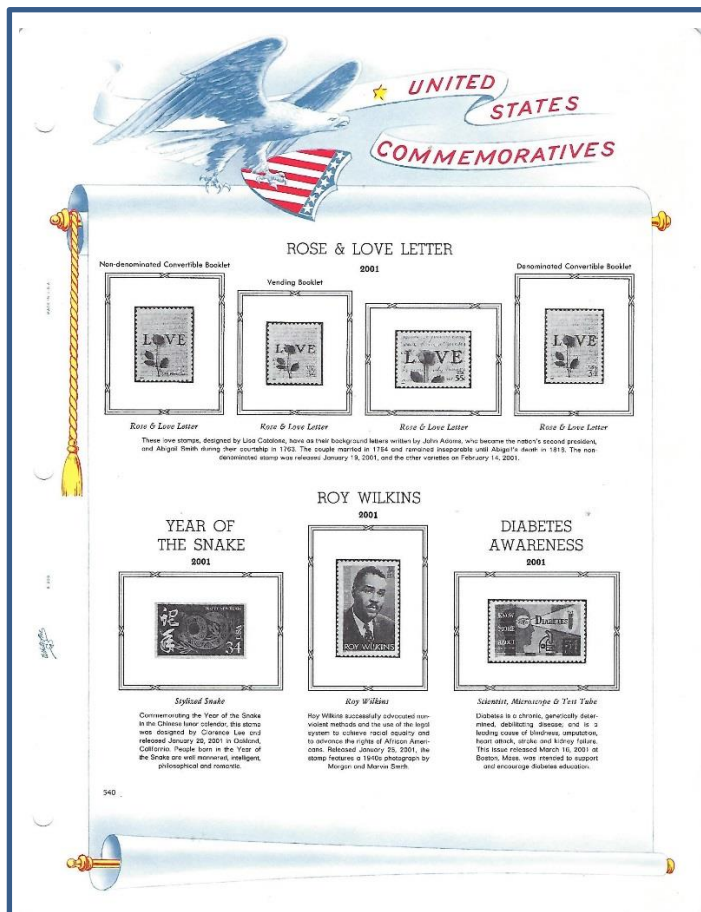
Technically, yes. But hand sanitizer and disinfectant wipes with alcohol content are flammable, and therefore strictly handled as hazardous material (HAZMAT) by the USPS. The shipping of this material is limited to surface transportation-only – and cannot be mailed internationally or to APO/FPO/DPO military destinations. In order to ship this material, you must use USPS Retail Ground, Parcel Select, or Parcel Select Lightweight. These services are only available through your local post office branch.

I'm supposed to update my passport. What should I do?

As of March 25, 2020, the USPS is conducting passport application services through appointment only. In late March, the Department of State advised that regular passport delivery times may be delayed. Additionally, expedited passport application processing services are not being offered unless a life or death emergency exists. Regular passport applications are still accepted.



WhiteAce Alternative Pages



WhiteAce

Eutectic

For collectors using WhiteAce pages, there is a new alternative source for pages.

Eutectic Stamps of Cincinnati Ohio is now producing supplements very similar to the original WhiteAce supplements. The layout style is the same. Paper, graphics, and printing are equal to or better than WhiteAce. For those interested in exploring this alternative go to [HTTP://EUTECTIC.WIXSITE.COM/STAMPS](http://eutecticstamps.com/stamps) or send an email to Jim Jowanovitz at eutecticstamps@gmail.com. Mailing address: Jim Jowanovitz, 4316 Peppermill Ln., Cincinnati, OH 45242.

I will bring in WhiteAce and Eutectic pages to the next stamp club meeting for people to compare. Hopefully that will be the June meeting. Until then, Stay Safe.

San Jose Stamp Club

APS Chapter 0264-025791

Founded 1927, Club show since 1928

May 2020

America's 100 Greatest Stamps



#10 - Scott 39 1860 90 cent Washington



#9 - Scott 573 1922 5 dollar America



#8 - Scott 293 1898 2 dollar Trans-Mississippi

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Walt Kransky

Walt's Postcards
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Email: wrsky@att.net
(philatelic material, covers, postcards)

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